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leaf 1, Liber Primus. At the end is the following:

"Operis preclari Speculi cōis Speculū doctrinale ab eximio doctore Vincētio almeq Beluacēsis . . . feliciter finit. Impēsis . . . Hermāni liechtenstein Coloniēsis . . . impresum Anno Salut. M. cccc. lxxxxiij. Idib' ianuarij. Venetij . . ."

A comparison of this copy with a copy of the edition of 1473 in the Boston Public Library (Keidel no. 9 a), reveals a curious discrepancy in the numbering of the books. In the earlier edition, the preface and table of contents form Book I, and there are eighteen books in all; the Romulean fables come in Book IV, as noted by the bibliographers (for example, Jacobs; Hervieux; Oesterley, Kirchhof's *Wendunmuth*, *passim*). In the 1494 edition, on the other hand, Book I begins *after* the Index, and there are only seventeen books, as, indeed, is stated at the beginning of the Index; thus here the fables come in Book III, the chapters being numbered as before. The copy in the Boston Library, it may be mentioned, is a magnificent folio bound in wood with parchment back, the binding being dated 1592. The initials are in red, and at the top of the pages (which are not numbered) runs the number of the book, also in red. There is no date, printer's name, or title-page.

The Harvard copy of the *Speculum Historiale* (shelf-number, 11. 49), bound in a parchment leaf from an old music-book, is similar in appearance to the *Doctrinale*. The first (unnumbered) page has simply: "Speculum Historiale Vincentii." On the third page begins the Tabula, and on leaf 1 is this:

"Liber Primus. Speculum Historiale Vincentii Usqz in suum tempus. Cum additionibus historiar annexis usqz in tempus fere currens. videlicet M. CCCC. XCIII."

The leaves are numbered (not always correctly) 1-460, with a few more unnumbered at the end. The fables, as stated by Jacobs and others, are in Book III; as in the case of the *Doctrinale*, they come in Book IV in the edition of 1473 (cf. Hervieux, second edition, i, p. 434). The Boston Library possesses vols. 3 and 4 of the 1473 edition of the *Historiale* (thus not Books III and IV), and also two copies (one imperfect) of the edition of 1474 (Keidel, 12 a and 12 b). This latter edition has no title-page,

and the leaves are unnumbered. The initials in one copy are in red and brown; at the end of the second part (there being three parts in all, the first two bound together) is this interesting inscription in red: "empta est illa pars cū alijs partibus anno domi m° cccc° lxxvii°." A similar inscription at the end of the third part, and the book-plate, belonged to the Conventus Bulsanensis. In this edition, also, the fables are in Book III. The date is given at the end.

These notes have been written, not so much with a wish to call attention to any defects in Dr. Keidel's *Manual*, as rather in the hope of increasing its usefulness by making it more nearly complete and accurate. It is certainly a welcome addition to our tools for the study of literature, and the portions yet to be issued promise to be still more useful. As Dr. Keidel has adopted the practice of saying definitely what books he has himself seen (cf. pp. xv, 75), I will state that I have seen all the copies of Vincent of Beauvais, and all the modern books mentioned in this article.

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ITALIAN POETRY.

Vita e Poesie di Sordello di Goito, per CESARE DE LOLLIS. Halle: Max Niemeyer, 1896. No. 11, *Romanische Bibliothek*.

At sunset of their first day's climb in Purgatory, Dante and Virgil perceive a solitary spirit that fixes its gaze upon them. Recounting the incident, Dante exclaims:

"O Lombard Spirit, how haughty and disdainful didst thou appear, and, in the movements of thine eyes, how grave and dignified! It uttered not a word to us, but let us pass on, only gazing on us like a lion when it crouches."

When Virgil asks his way, instead of answering, this spirit inquires who he is. "Mantua"—began Virgil, and at once the shade arose, crying: "O Mantuan, I am Sordello of your country!" While the two embrace, Dante utters a long and bitter denunciation of Italy for its lack of unity, and of Florence in particular. When Sordello learns who Virgil is, he falls and embraces his knees, exclaiming:

"O glory of the Latin race, through whom our language put forth all its powers; O never-

dyng boast of the spot whence I sprung, what merit of mine, or what divine grace shows thee to me?"

After leading them to the valley of repose, from a height Sordello shows them the souls of various rulers; of him who appears to have neglected what he ought to have done, Rudolph, the Emperor, who might have healed the wounds which kill Italy; of Ottocar and his son Wenceslaus, of Bohemia; of Philip the Bold, who died fleeing and staining the lily; of Henry III of Navarre, who is reprobated for his vicious and filthy life; of Peter III of Aragon; of Charles, Count of Provence; of Henry III of England, who bore a better branch; and of Guglielmo of Monferrato; each is vituperated for his ill-deeds and for failure to perform his duty.

Such is the noble figure presented by Dante, a type of haughtiness, patriotism, and zealous denunciation.

The first occurrence in Sordello's life of which De Lollis finds any record, is a tavern brawl which took place about 1220 and which was celebrated by several troubadours, including Guillem Figueira, Bertran d'Aurel, Aimeric de Peguilhan, and Sordello himself, in a series of stanzas all on the same rhymes. In this Florentine row, one was felled by a cheese, another cut on the cheek, and a bottle was broken over the head of Sordello. Aimeric de Peguilhan sings:

"Never, either in the time of Arthur or in these days, do I believe there has been seen so fine a blow as Sordel received in the hair from a flask (*engrestara*); and if the blow was not mortal, it was the fault of his barber: but he has a heart so humble and frank that he takes in peace all blows that do not draw blood."

Sordello replies accusing Aimeric of avarice.

Of Sordello there are two Provençal biographies, a longer and a shorter. A review of contemporary chronicles and records, of names, dates and poems, shows that the longer is the more trustworthy, since it fits into this historical frame-work. In substance it says:

Sordello was of Mantua, of a castle named Got, handsome, a good singer and poet, and a great lover, but very faithless and false toward ladies and toward the barons with whom he lived. According to the wish of Ezzelino, he stole Cunissa and took her away.

Afterward he went to another lord and had to flee because he secretly married his protector's sister. From fear he always went armed and with a company of knights. He finally fled to Provence, staid with the Count of Provence, loved a gentle and beautiful lady, and called her in the songs he made for her, *doussa enemia*; and for this lady he composed many good songs.

It is no wonder that the poet's name so frequently appears as *lo Sordels*, or *sordeis*.

Other evidence shows that Sordello had been in Spain and Portugal. Later he was a knight of importance. In a *sirventes* against Peire Bregon (vii), he disclaims being a *joglar* who receives gifts; he rather gives of his income and wishes no reward but that of love. He became prominent in public affairs, and after 1260 his name is affixed to several treaties. He was in Italy with Charles of Anjou, receiving for his great services five castles in Abruzzo. In the documents of this period he is called *miles* and also *dilectus familiaris et fidelis noster*, titles which imply that he had been knighted by the king with ceremony, and that he had very honorable rights and duties at court. He is also shown to have had a large income. The last record in which he is mentioned dates from 1269.

"The most interesting chapter in this book is *Il Sordello Dantesco*." In discussing whether or not Dante knew of the adventures of Sordello, the author argues, not very convincingly, as to what he might have known from stories then current in Florence, and concludes that Dante did know the events which happened before Sordello left Italy, though it is very doubtful if he knew his later life. The best point made is that Dante must have known the Provençal biography, as he knew that of Bertran de Born.

Years ago in the *Jahrbuch der Deutschen Dante Gesellschaft*, Bartsch showed that Dante almost certainly had read a *chansonniere* of the family A.D.I. By referring to A.,¹ we find that it contains the longer biography, four songs and a *Tenson* with Guillem de la Tor. The *Tenson* is on the question whether or not a lover should survive his lady and Sordello supports the negative (xvii). There is one love song (xxxix) of the conventional type,

¹ *Studi di Filologia Romanza*, Vol. iii, Roma, 1891.

professing utmost fidelity to his lady, then two very vigorous *sirventes* (vi and vii) directed against brother troubadours and breathing a spirit of lofty denunciation, and finally the famous song on the death of Blacatz (v) in which the heart is divided among the barons that they may eat of it and gain its good qualities. As these songs of abuse are the best, the most original and the most striking, and as there are three in this *chansonnier* against two ordinary love poems, it is easy to see, providing Dante used a manuscript of this family, how he got his idea of the character of Sordello. In fact his Sordello can be drawn entirely from one statement in the biography (*fo de Mantovana*) and the song on the death of Blacatz.

In this *planh* the poet wishes to sing sadly of Blacatz, for in him he is deprived of a good lord and friend, and in his death all worthiness is lost. The damage is so grave that he has no hope it can ever be repaired, unless the wicked barons eat of the hero's heart and benefit by it. First let the Emperor of Rome eat if he wishes to conquer Milan, and after him the King of France, that he may recover Castile. Let the King of England, since he is not courageous, eat and become valiant, and then, in turn, the King of Castile, the King of Aragon, the King of Navarre, the Count of Toulouse and the Count of Provence, each that he may recover lost territory or retrieve his shame.

From this poem, as De Lollis points out, Dante appears to have drawn his material for Sordello's invectives in *Purgatorio* vii. There, as in the *planh*, we find first an emperor, and after him the Kings of Aragon, the son and the grandsons of him who was abused in the *planh*; after them come Charles of *Puglia*, successor to the Count of Provence, and, finally, Henry III of England, the same that Sordello had inveighed against.

Built upon the figure of Sordello in the *Divina Commedia*, there grew up a legend of the Poet-knight. In the rhymed Mantuan Chronicle of Bonamente Aliprandi, finished about 1414, we find a noble, ideal Sordello who, when loved by Beatrice, daughter of his lord Ezzelino, flees from her as she pursues him from place to place, until finally Ezzelino

gives his consent to a marriage, and the two are happily wedded. This story is easily shown by De Lollis to be impossible, as it is contradicted by known dates. Yet for generations Mantuan historians repeated it, and patriotism defended it, long after it had been destroyed by criticism.

Such are the matters of most general interest in this work. The full contents consist of Chap. I, The Life, wherein with wide learning and reference to a vast number of authorities, from the contemporary writers to the latest literature on the subject, the author establishes the main facts of Sordello's career. In Sordello as a Poet (chap. ii), he discusses the conventional elements in the political songs, the famous *planh*, his moral *sirventes* which express the common-places of the day, and the love poems which are all of the over-refined traditional type. The greatest originality is found in the poems of personal abuse, of which the best is the one directed against Peire Bremon (vi). This chapter concludes with proofs of Sordello's wide popularity. The third chapter is upon Dante's Sordello, of which the substance has been already given. At its close, the author discusses the identity of Sordello in the *Purgatory* and in *De Volgari Eloquentia*, concluding that the text of the latter is corrupt, and that a slight emendation removes all the difficulties. Chapter iv is on the Manuscripts of Sordello, and Chapter v on Metrics, in which the form and the rhymes of each poem are analyzed and compared with the same forms in other troubadours. Caesura, elision, hiatus are also discussed.

The two biographies follow and the poems, which consist of thirty-nine lyrical pieces and an *ensenhamens* of 1426 lines, often referred to as *Thesaurus Thesaurorum* or *Documentum Honoris*. There are also notes, grammatical and critical, a glossary of terms not in the *Lexique Roman*, and an appendix consisting of the Latin Archives and treaties, in which the name of Sordello appears.

The book has no index, not even an index of first lines. The notes, too, are a constant source of irritation. Matter that one expects to find in them is scattered through the chapters on Sordello's life, his poetry, or Dante's Sordello, and they make no allusion to the

fact that the information can be found elsewhere in the book. To give an example: there are several *Tensons*, but the notes never tell who was Sordello's adversary: that has to be found somewhere in one of the early chapters, so that a reader may be obliged to search through thirty pages to get the information he needs. The notes to the famous *planh* do not give us any information about the persons referred to, and we are surprised to find them named on pp. 71 and 72, under the chapter on *Sordello Poeta*.

On the other hand, as a work of wide erudition, sound learning, and sane common-sense, this volume will be recognized as a credit to Italian scholarship.

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REQUIREMENTS FOR ADMISSION IN ENGLISH.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The writer believes that the following remarks on the courses of reading in English recommended by the Association of Colleges and Preparatory Schools of the Middle States and Maryland by one who does not work in that territory will not appear ungracious, because he has conformed to those recommendations and more especially because we are all, as teachers of English, interested in the one great purpose of trying to secure the best results. The recommendations are in the main excellent, and are already producing good results. I would call attention to two points in the courses as mapped out for the next four years.

The best interests of teachers in the preparatory schools require that the change of courses from year to year be gradual. Teachers who have to work in Greek, Latin, and Mathematics, as well as in English, and who have to remain in the schoolroom five or six hours each day, can not usually find the time to prepare properly entirely new courses each year. Nor is there any special reason why any course should be largely different from the preceding one. A certain variety is naturally desirable;

beyond that there is no imperative demand. Of the ten pieces set for 1897 and the thirteen for 1898, only one short piece is common to the two years. In the courses for 1899 and 1900, the true plan seems to have been discovered—that of building each course upon the preceding with changes enough to prevent sameness and stagnation—so that, perhaps, it was not necessary, so far as future courses are concerned, to bring up that subject here.

As regards the choice of books, there will always be ground for difference of opinion, but no harm can come out of the expression of these different opinions, and impartial discussion of the subject by those interested in the teaching of English may result in good. Besides the objection to Defoe's *History of the Plague in London* made in the public press already, it may well be doubted whether the book is of sufficient literary value and importance to have a place here. To the two Books of *Paradise Lost* there are two objections. My experience is that *Paradise Lost* for anything approaching just appreciation is beyond the capacity of men who have not yet finished their preparatory work. I have found that it gives sophomores all they can do. I have never yet gotten satisfactory results even from the shorter poems of Milton which have been set for entrance examination, especially *Lycidas*. The second objection is that the two Books are but fragments of the poem, and fragments are nearly always unsatisfactory. Students should be encouraged to read books completely. This latter objection applies to Pope's translation of the *Iliad*. Furthermore the *Iliad* is foreign to the spirit of those who have not had training in the classics. Would it not be better to confine this reading to works that are originally English? If Pope must be read at all I should almost prefer *The Rape of the Lock*. Would it not be better to postpone *Palamon and Arcite* till the student can read Chaucer? *Macbeth* seems to me too heavy. Let Shakespeare be assigned only for reading, and then only such plays as *The Merchant of Venice* and *As you like it*, and not the mighty tragedies. In this connection Lamb's *Tales from Shakespeare* might be found useful.

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